THE *Australian* ACCORDIONIST

Registered at the General Post Office, Sydney, for Transmission by Post as a Periodical.

Vol. 8, No. 4 **DECEMBER, 1962** **PRICE: 1/3**

Published every three months. Yearly Subscription 6/3 posted in Australia. 8/- Overseas.

DAVID HULME, U.S.A.
winner of last years'
CIA ACCORDION
WORLD CHAMPIONSHIP

EISTEDDFOD NOTES

RESULTS OF THE CITY OF SYDNEY EISTEDDFOD

SECTION 177—Solo, 17 years and over.
1st Nick Ackkotsalidis
2nd Michael O'Brien

SECTION 178—Solo, 16 years and under.
1st Sam Girgenti
2nd Victor Berkutow

SECTION 179—Solo, 14 years and under.
1st Carol Stevensen
2nd Sam Cirgenti

SECTION 180—Solo, 12 years and under.
(a) 1st Anita Beuthien
2nd Robin Lewis
(b) 1st Cheryl Gadge
2nd Ross Castorina

SECTION 181—Solo, 10 years and under.
(a) 1st George Babich
2nd Joe Campisi
(b) 1st Steven Cooper

SECTION 182—Duet, 15 years and over.
1st A. Jones - B. Thompson

SECTION 183—Duet, 14 years and under.
1st Carol Stevensen - Henry Feiner
2nd Walter Podolakin - Miro Bozicevic

SECTION 184—Quartet.
1st B. Thompson - H. Feiner - A. Beuthien - D. Wunderlich

TOWNSVILLE EISTEDDFOD

Two accordion sections were incorporated in the Townsville Eisteddfod, held during the last week of September last. Both sections catered for young people and there were no test pieces. The adjudicator, Mr. Raymond Hansen, L.R.S.M., awarded the following places:

SECTION 1—14 years and under, held at Waterside Workers Hall.
1st, Jacqueline Cook, played "C'est la Vie" ..... 85 points
2nd, Graham Freeman, played "Frolics" ..... 83 points
3rd, Ewen Smith, played "Lolita" ..... 82 points

SECTION 2—15 to 18 years, held at the Theatre Royal.
1st, Max Mikic, played "Beautiful Days" ..... 92 points
2nd, Gavin Barbour, played "Dans l'Milieu" ..... 90 points
3rd, Desley Mulreaney, played "Valse Lyrique" ..... 86 points

12-year-old Jaqueline Cook, at the time of the Eisteddfod, had been playing accordion for only nine months. She, and 17-year-old Max Mikic are very promising future musicians.

CANBERRA EISTEDDFOD, APRIL, 1963

Again there will be three sections for accordionists in next year's Eisteddfod

SECTION 76—Open Solo.
(a) Test piece: "Valse from Coppelia", Delibes/Graves.
(b) Own choice: time limit, 5 minutes. Publ. Hohner G2.
Prizes: First, £5; Second, £2.

SECTION 88—Solo, under 18 years.
(a) Test piece: "Raiders March", Deiro 105.
(b) Own choice: time limit, 5 minutes.
Prizes: First, £1/10/-; Second sh 12/6.

SECTION 113—Solo, under 14 years.
(a) Test piece: "Merry and Bright", Smith. Hohner F34.
(b) Own choice: time limit, 5 minutes.
Prizes: First, £1; Second sh 7/6.

The adjudicator for all sections will be Mr. Garry Marks, Sydney.

Sydney teacher Otto Weiss addresses himself to the parents of pupils in this letter, which we print with his permission.

Dear Parents,

When you decide that your child should learn to play a musical instrument, you expect that the money you spend, and the time you devote to the child's progress will bring results. This calls for encouragement from your side, and your efforts will be appreciated by every teacher. Your encouragement is especially valuable before a concert or a competition when you should advise the son or daughter to do the job in hand to the best of their ability. You should tell them that it does not matter if they win a trophy or not, but the promise of a reward for a job well done will give the child confidence. Try to put yourself in the child's place; try to imagine how you would feel if you had to go on stage to play before a large audience. Perhaps you would be scared, too. You may not feel as well some mornings as on others and should not expect your child to be different. Super-boys and Super-girls with genius who do not know stage fright do exist, but they are very rare.

If you want to destroy the child's confidence, I guarantee good results with the following hints:

Tell the child months before the competition that it will receive a good hiding if it does not secure a winning place. Warn the child, especially when you know how much it looks forward to the next lesson, that lessons will be stopped and it will not be allowed to continue orchestra practise unless it wins the competition. Make absolutely sure that the child knows it must come home with first prize, or else! Should you know little or perhaps nothing about music you are particularly qualified to interfere with the child's practice and should do so as much as possible. Sit in with the pupil's lesson and step on its toes during the lesson, and don't forget to step on the teacher's toe whilst you are at it. It works wonders with talented youngsters. Tell you son he will never be as good as that other player; this will build up a remarkable inferiority complex and strengthen his confidence.

Just follow this advice and you will find yourself with an instrument at home that will never be used, and with a child whose love for music has been extinguished for good.

OTTO WEISS.

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Have a good look at the above group of letters and numbers: it is the title of a composition which was performed in Paris a short while ago by the Contemporary Music Group under its conductor C. Simonovic. If the I.B.M. have any say in it, this will be followed by many more compositions with similar titles. Why the I.B.M. you ask? Because an I.B.M. computor was fed musical data by technicians and in response, rewarded them with its "own" composition in exactly 100 seconds. The technicians then took many hours to translate the machine data into musical terms which, in turn, provided a composition of eleven minutes duration.

The little orchestral piece could have been regarded as a novelty and comfortably relegated to forgotten memories had it not been for the daily press in France and Italy which asked the question: will composers become unemployed when electronic brains take over? This triggered of heated discussions in musical circles in both countries. It was claimed that music, "the universal language of ideas which cannot be expressed in words" and "the least concrete of all art forms" was particularly suited for production by automatic means. This point of view was put forward by electronic engineers and also by composers of the so-called "musique concrete" school, i.e. composers who use tape recorders and electronic tone generators for

Cheryl Gadge, Sydney, pupil of Brandman Music Studio.

their compositions in preference to known musical instruments.

Two French composers, Barbaud and Blanchard, are in fact working on the development of an electronic brain capable of producing new musical form and sound, assisted in their work by several large American electronics firms. Earlier attempts in this field consisted of experiments in which musicians and technicians fed as much musical data as possible into the electronic brain, using material taken from existing musical literature. The two French composers, on the other hand, provide the machine with a minimum of musical data, so that the electronic brain must find its own method of composing. Barbaud and Blanchard equate the process of composing with mathematical values for sound and form with self-imposed limitation of using 12 tones of the chromatic scale. From then on the whole matter becomes one of multiplication, division, and algebraic procedure.

Both composers startled musicians with their assertion that it would one day be possible to build a computer capable of composing "Beethoven's Tenth Symphony". All one needed to do was to feed into the machine all the elements of Beethoven's nine symphonies, and then to tell it to analise this material and to synthesise the components into a new symphony. Both composers agree, however, that the man who feeds this material into the electronic brain would have to be a musical genius of at least Beethoven's calibre.

They also deny that their experiments, if sucessful, will do away with composers. They say that our conception of musical composition as the expression of the soul and innermost thought of the composer stems from the thinking of a very romantic 19th century, whereas composers of the 17th and 18th century shared with the ancient Greeks an architectonic, a more technical approach to the process of composition. These earlier composers were, in their opinion, primarily mathematicians. Whilst our composers spend a lifetime trying out variations of musical ideas, the electronic brain could do just that in five minutes. It could not, however, replace creative thought, the process of writing a musical idea not heard before.

One is reminded of the furore caused when Schillinger's huge work on composition was published a few years ago. It,too, was hailed by modern composers as epoch making in its claim of reducing the process of composing to a mathematical formula but no one has yet claimed that the book has enabled him to write a great work of music, a work that could not have been written without it.

PARRAMATTA EISTEDDFOD, 1963

Four sections for piano accordion allow competitors to enter this Eisteddfod which is planned for next May. The test pieces selected are:

12 Years	"Humouresque" F24, Hohner
15 "	"Ranchero Argentino" F22, Hohner
17 "	"Repaz Band" Lincoln/Deiro
Open	"Love Smiles", Frosini, Alfred.

SECTION 177—Solo, 17 years and over.

Resolving Dominant Seventh Chords

By Eddie Haris, A.Mus. T.C.L.

For the Advanced Grade and upwards of the B.C.A. practical examinations, candidates are required to play Dominant Seventh chords belonging to various keys (both in root position and all inversions) and to resolve these correctly using either keyboard alone or both keyboards together.

In performing these resolutions two important things must be borne in mind:

1. When the Dominant Seventh chord moves either to the tonic triad (I) or to the submediant triad (VI) **the third of the Dominant Seventh chord must rise a step and the seventh of the chord must fall a step.** This rule applies whether the Dominant Seventh chord is played in root position or in any of its inversions. There is just one exception (when V7c moves to Ib) which will be dealt with later.

2. When the Dominant Seventh chord is in root position **the fifth of the chord may be omitted** (if the occasion demands) **but when the chord is inverted all of its four notes must be present.** FIX BOTH OF THESE RULES FIRMLY IN YOUR MIND.

The musical examples will help to explain the first-mentioned rule more fully: In every bar of Ex. 1 we see a root position Dominant Seventh chord in the key of C Major moving to the tonic triad (which is also in root position).

In every bar in Ex. 2 we see a root position Dominant Seventh chord in the key of C major moving to the submediant triad in root position.

In every bar of Ex. 3 we see a root position Dominant Seventh chord in the key of C **minor** moving to the tonic triad in root position.

In every bar of Ex. 4 we see a root position Dominant Seventh chord in the key of C **minor** moving to the submediant triad in root position.

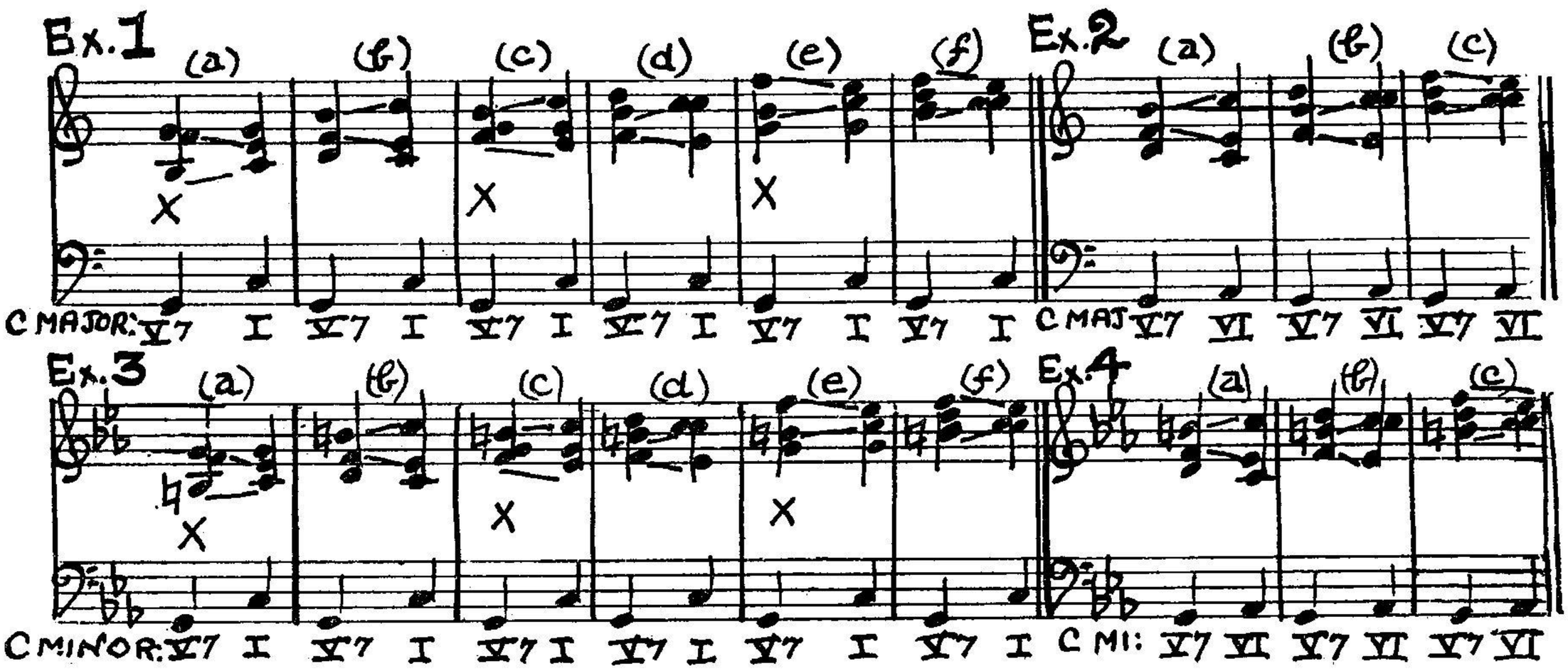
In every bar of Ex. 1, Ex. 2, Ex. 3 and Ex. 4 the same two things happen —the SEVENTH of the Dominant Seventh chord **falls a step** and the THIRD of the chord **rises a step** (the lines between one chord and the next in each bar trace the movement of these two notes).

Those who have observed these musical examples closely enough will have noticed that in Ex. 1 and Ex. 3 whenever all four notes of the Dominant Seventh chord are present the Tonic chord which follows has the fifth missing. This comes about because of the rules (given in any good book on Harmony) which have to be obeyed concerning the movement of the individual "parts."

If the Dominant Seventh chord is complete and we follow these rules (such as making the seventh of the chord fall and the third rise, making each note move to the nearest available note of the next chord and ensuring that the parts do not "cross" or "overlap") it is impossible to have the Tonic chord which follows it complete.

If, for some particular reason, we really do want to have the Tonic chord complete, we must have the fifth missing from the preceding Dominant Seventh chord. Those Dominant Seventh chords in Ex. 1 and Ex. 3 which are incomplete are marked with a cross.

So the following state of affairs comes about: When moving from V7 to I in a major or minor key and both chords are in root position, **if the Dominant Seventh chord is complete** (having all four notes present) **the Tonic chord will be incomplete. If the Dominant Seventh chord is incomplete**



(having no fifth) then **the Tonic chord will be complete.** If we observe the rules properly we cannot have both chords complete when moving from V7 to I if both chords are in root position.

To get practice for examination work students should write and play the examples shown below in all sharp and flat keys, both major and minor. Play each Dominant Seventh chord several times **using a different note of the chord at the top every time.** Thus, in Ex. 1 and Ex. 3 notice that at (a) I have used the root as the highest note; at (b) and (c) I have used the third of V7 as the highest note; at (d) the fifth of V7 is the highest note; and at (e) and (f) the seventh of V7 is the highest note.

Also notice that although at both (b) and (c) we see the third as the highest note of V7, at (b) V7 is complete, but at (c) V7 is incomplete (the fifth is omitted). Also at both (e) and (f) we see the seventh of V7 as **the highest note, but at (e) V7 is at (f) V7 is complete.**

Finally, let us consider the moves made by the left hand when these examples are being played on the accordion.

Whenever we play the chord progression V7 to I we always move from one fundamental button to the next fundamental button lower whether the key is major or minor (compare the bass notes in Ex. 1 with the bass notes in Ex. 3).

But now compare the bass notes in Ex. 2 with Ex. 4 and we notice that in every bar of Ex. 2 (in a major key) the root of VI is a **tone** higher than the root of V7. But in a minor key (Ex. 4) the root of VI (A flat) is only a **semitone** higher than the root of V7 (G). — Acknowledgement to "Accordion Times," London.

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ACCORDION OVERSEAS

CIA ACCORDION WORLD FESTIVAL IN PRAGUE

The 1962 COUPE MONDIALE of the CIA was won by 22-year-old Iona Reed from Ontario, Canada. This competition, held in Czechoslovakia, was the first to be held in a country in Eastern Europe and the 23 candidates who participated, represented the finest accordion talent from all over the world. In addition to the magnificent trophy made of finest Czechoslovakian crystal glass, Miss Reed also received the CIA Gold Medal and Diploma, and the Gold Challenge Cup presented by the Canadian Bureau for the Advancement of Music which is held for one year by the member association entering the winning candidate—in this case, the Canadian Accordion Teachers Association. Miss Reed competed at the CIA Coupe Mondiale in New York in 1959, where she secured eleventh place. Last year, she again played in the CIA Coupe Mondiale—in Pallanza, Italy—and was placed second.

For her performance of the test piece "Holiday Caprice" by the American Eugene Ettore, Miss Reed was awarded 44 marks out of a possible 50. The list of point scores shows the remarkably high standard of all competitors: there is only 0.1 between the third place winner Mitchenko (U.S.S.R.) and Suk (Czechoslovakia). Among own choice pieces played at the contest we mention "E-flat piano concerto" by Liszt (Miss Reed, Canada); "Schumann piano concerto" (Langley, U.S.A.); "2nd Hungarian Rhapsody" by Liszt (Mitchenko, U.S.S.R.); "Toccata and Fugue in d-minor" by Bach (Suk, Czechoslovakia).

Seldom were the delegates and competitors at any international conference made more welcome than the CIA delegates and players at the 15th Coupe Mondiale in Prague. The Czechoslovakians extended a warm and sincere welcome to all participants, surpassed only by the efficiency of their organisation and the wide range of events and activities which had been arranged for the entertainment of the visitors.

The 29th CIA Congress, held at the same time in Prague under President Dr. H. Buscher (Germany) decided to hold its next (winter) congress in Bruegge (Belgium) in January, 1963, and the next World Accordion Festival in Nuremberg (Germany) towards the end of the August, 1963.

Adjudicators in Prague's Accordion Festival were a truly international panel comprising one each from Austria, Belgium, Bulgaria, Czechoslovakia, Denmark, France, Germany, Great Britain, Hungary, Netherlands, Poland, Sweden, Switzerland, U.S.A. and U.S.S.R. The American adjudicator was Mr. Galla-Rini. Here is a list of place winners:

1. Iona Reed (Canada)
2. L. Langley (U.S.A.)
3. E. Mitchenko (U.S.S.R.)
4. R. Suk, (Czechoslovakia)
5. A Nadasi (Hungary)
6. C. Castagnone (U.S.A.)
7. L. Kotala (France)
8. C. Bishop (Great Britain)
9. V. Beliakov (U.S.S.R.)
10. H. Noth (Switzerland)
11. G. Denys (Belgium)
12. P. Frey (Switzerland)
13. W. Bonne (Netherlands)
14. D. Berrard (France)
15. J. Tesar (Czechoslovakia)
16. W. Wijnant (Belgium)
17. G. Poloskei (Hungary)
18. N. Achov (Bulgaria)
19. S. Amon (Austria)
20. V. Franssen (Netherlands)
21. S. Stoen (Norway)
22. M. Olofson (Denmark)
23. P. Nielsen (Denmark)

TOP N.A.O. ACCORDION SOLOIST IN BIG ADELAIDE SHOW

A Polish born 19-year-old youth has received 3 top awards including Accordion Champion of Australia.

He is John Zdysiewicz of Adelaide, South Australia and featured in the big "On Parade of 1962" Annual production for charity at the Adelaide Town Hall in November, this year.

When John Zdysiewicz won the Australian National title at the National Accordion Organisation of Australia Festival held in Adelaide last year, he had to decide on his future as an accordionist or as a scientist. He has bright prospects in either direction. He was 8 years old when he arrived in Australia with his parents and his youngest sister from a displaced persons camp in Europe. He had a brilliant career at the Adelaide Boys High School and is now a second year science student at the Adelaide University.

John, who learns the piano accordion from Henry Malkin at the Adelaide College of Music, qualified this year for his Associateship Degree of Australian College of Accordionists and received his diploma from the Minister of Education, Sir Baden Pattinson, K.C.M.G., at the Adelaide Town Hall last May.

When Dave Brubeck flew from the U.S.A. to Adelaide for the 1962 Festival of Arts, he presented to the Principal of the College, Mr. Harry J. Green, a Dave Brubeck Trophy for annual award to "The Musician of the Year". John Zdysiewicz also won this award. He has featured in stage, radio and TV productions, playing major classical works on the accordion. In "On Parade" he played "Orpheus in the Underworld". His successes provide an exellent example of what can be achieved in interpreting good music.

JOHN ZDYSIEWICZ

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DEATH AT 44 OF CHARLES RICH

Charles Rich was one of the most highly respected of the accordion teaching staff at the Adelaide College of Music and his death at the early age of 44 profoundly shocked both staff and pupils.

During twelve years as a teacher at the College, Charles Rich endeared himself to teachers and students alike. He was a good musician and a successful teacher.

Charles was the senior accordion teacher on the staff and the Chairman of the Accordion Teachers' Guild. Many top accordionists were former pupils of Charles Rich. One of those, Helga Kober, won the Hohner Overseas Scholarship in 1959, and is still abroad studying for her Teacher's Diploma in Germany.

President of the S.A. division of the N.A.O., Mr. Henry Malkin said that Charles Rich would be remembered by hundreds for his kindly approach to students and for his quiet encouragement. Mr. Fred Sellers said he knew the other members of the Australian College of Accordionists had lost a friend and a devoted teacher. Federal President of N.A.O. and College Principal, Harry J. Green, attended the funeral and has announced that it is intended to establish a special Charles Rich Memorial Trophy for annual competition among S.A. accordion students.

Ida Horner (former member N.A.O. of Great Britain) scored a hit in the recent big "On Parade" of 1962 charity show at Adelaide Town Hall with her Scottish Accordion Band of Edwardstown College of Music. Members are Maxine Verrall, Wendy Jenner, Gertrude Carius, Raelene Pendle, Arline O'Donnell, Jennifer Ingram, Alana Steedman, Colleen Michalanney, and Jean Ferguson.

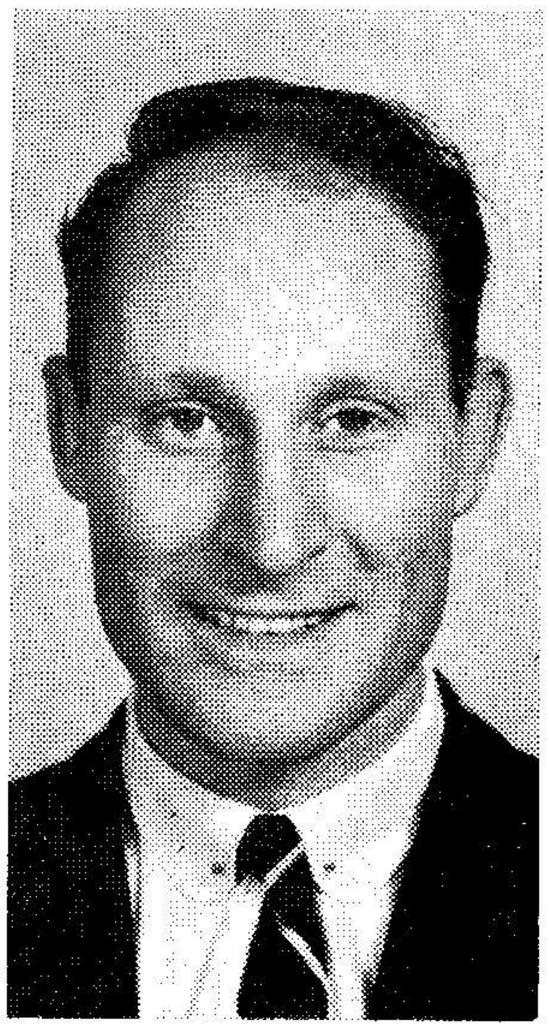
NEWS AND NOTES FROM THE COMMONWEALTH MUSIC CENTRES

VICTORIA

The Thai National Anthem was played on the accordion at Melbourne's Government House during the visit of the Thai Royal couple to Australia. The player was Damrong Chattalada, a Thai Student and Bachelor of Commerce who has been in Melbourne for some seven years and is studying for an actuary's diploma. Damrong had heard two of the King's compositions "Falling Rain" and "Sunset", and presented them in Medley-form to His Royal Highness at Government House. Damrong was heard to say that it was probably the first time that the Thai Anthem has been played on the accordion at such an auspicious occasion.

Fergie Rose, Melbourne.

People with long memories, say way back before 1939, will remember an elderly gentleman with a button accordion who appeared regularly on stage and at functions,



BILL LOCK,
Queensland College of Music

sometimes showing off his skill on "the bones" as an encore. Now, twenty-five years later, he is still the same elderly gentleman, Mr. Rose, but he does not play as much as he used to. The reason? His sons have taken over. The one most before the public is Fergie Rose. In the evening, he plays at socials, concerts, parties; has been on just about every town hall stage in Melbourne and outer districts; and manages to teach a few select pupils every week as well. Fergie has played piano accordion for almost 30 years. During the war he was a member of Jimmy Davidson's Entertainment Unit, and thus saw a good many sights not accessible to the man in the street. Between 1946 and 1951, he played in Western Australia, Perth mostly, and in Melbourne, and then accepted a booking for a couple of months at the Hotel Cecil in Melbourne. Fergie says they were the longest two months he has played anywhere—in fact, the contract was renewed and renewed until the season lasted almost eleven years. This year, Fergie thought it was time for a change, and at present he is free-lancing in Melbourne. On rare occasions, when two accordionists are called for, he engages his brother James, a player of equally high calibre, but playing a different style and, to quote Fergie, "the evenings when we can play accordion duets are, to me, better than the lushest party".

QUEENSLAND

Bill Lock, Regional Director in Queensland of Associated Music Colleges of Australia, left from Sydney on December 3 for a world air tour embracing U.S.A., Europe and the Far East. Mr. Lock will be guest of the Hohner organisation in a special visit to Trossingen, Wurttemberg, and he will inspect the music school and new music hall there. He will also discuss future designs of Hohner Stradivarius Accordions at the Hohner factory. Following on Mr. Lock's promotion to Regional Director, his position of Principal of the Queensland College of Music has been taken over by Mr. Alex Francis-Smith (formerly with the Drouyn organisation) who has just returned from abroad.

New College Principal for Queensland College of Music.

Mr. Alex Francis-Smith, the new Principal of the Queensland College of Music, has had long experience as a musician, in film productions and on stage in Australia, England and U.S.A. He has just returned from a world tour, during which he visited many musical instrument manufacturers.

ALEX FRANCIS-SMITH,
Brisbane

Graham Spicer took first position in a talent quest organised by station 4KQ, which will enable him to go into the finals. The first prize is a trip to New Zealand with £100 spending money.

Barbara Lindgard who studies under the direction of Frank Jeffers, recently made her debut as a solo artist in "College Concert Tims" which is broadcast from radio stations 4BK and 4KQ. The number played was "Marcha Espanol".

Musical Director, Mr. Frank Jeffers, commends the following students on their progress: Barbara Freney, Maurene McCarthy, Anne Dowdell, Kay Dowdell, George Gioseffi, Patricia Smith, Dennis Jones, Nick Muller, Myra O'Toole, Mrs. W. Nielsen, Mr. Joseph Wutoh, Roney Markiewiz, Rhonda Pashen, Alan Grice, Donella Lister, Uldis Cakurs, Shirley Collins, Diane Zahan, Norman Moore, Kay Gurowski, Linda Bullock, Joy Clulow.

Redcliffe Accordion School

The school's annual concert "On With The Show", recently played to packed houses for three nights. The Senior Accordion band remained on stage throughout the programme. The band's professional appearance on stage, combined with its effective renditions of music to suit all tastes, provided yet another evening of bright and enjoyable entertainment.

For its Strauss musical presentations this year, the accordion band featured melodies of the ever-popular "Blue Danube" and created the effect of a train ride for "Beyond the Blue Horizon". The proceeds of the show will go to the R.S.L. sub-branch and the show will go on next year.

Mal Murphy reports: the studio has moved into the heart of the city as the lease on the premises in Stanley Street had expired. Pupil Pamela Meeson won her section in the Norman Park Eisteddfod, 11 years and under, and also won 2nd place in the 13 years and under. Maureen Carroll from the Southport School won a Talent Quest and appeared on 4KQ, also on QTQ9 TV, and has been auditioned for Swallows Junior Parade. Pupils doing well in Brisbane are Keith Gordon, Pauline Hewitt, Deloraine Austin, Lynette Wallace; in Southport: Julie Hopgood, Maureen Carroll, Beryl Hawkins, Gayle Wait, Brian Wruck and Warren Page.

SOUTH AUSTRALIA

Adelaide College of Music

Fred Sellers has singled out for special mention Max Richards whose repertoire includes twenty top numbers including "Sabre Dance", "2nd Hungarian Rhapsody", "Rondo Capriccio". He was a special soloist in "On Parade of 1962". Fred's wife, attractive Marina Sellers, is also teaching accordion and has many promising students.

A piano accordion orchestra has been formed by the students of Mr. Cornelius Pico. It started off with eight members but has grown to twenty-two, varying in age from 10 years to 15 years, including one student who is a mother. She joined this orchestra for sheer enthusiasm when she heard the band playing.

The following students have made rapid progress:

Jennifer Modra, Rita Kzerminsky, Anita Copp, Lucy Mierins, Suzan Pawlok, Violet Jasiunas, Florence Khun, Leslie Bartlett, Gay Bennet, Annette and Brian Trennorden, James Collotie, Vitali Odynockij, Deno Daniel, Suzan McInnes, David Poulton, Ian Drummont, T. Russo, Denuta and Eugene Brazouskas. Other promising students include Ian Drummont, Rita Kzerminsky, David Poulton, and Vitaly Odynockij.

Bernard Clarke, student of Ida Horner and 1960 junior champion accordionist, has appeared thrice in TV channel 9's "Music Man", and on channel 7's "Stairway to the Stars". Another student, John Stagg, did well. Senior student of Ida Horner, Kay Thomas, has transferred to Tasmania after marriage.

Mrs. L. Dixon of Port Adelaide College of Music has praise for the following students who featured in a recent 5AD radio show: Elaine Todd, Lynette Schembri, Terry Dunstan, Otto Moscon, Maureen Gilbertson, Pat Youels, and Cheryl Taylor. Another student, Don Pansini, won the Henley Beach Technical School Talent Quest.

Mr. Ted Sundstrom reports special progress has been made by Kay Walsh, Peter Tofan, June Drinkworth, Robert Knight, Sasha Simmonovic, Michael Luchich, Doug Dunstan, John Tonkin, Raylene Reinerstren. 5AD radio appearances have been made by Raylene Liddicoat, Beverly Kadow, Shirley and Irene Downie, Marg Childs, Eva Mizing, George Innos and Gabriel Simmons.

PERTH

Perth College of Music reports:

Enrolments for the piano accordion reached an all-time high during the month of October, and November enrolments to date have already reached the October figure. The piano accordion has now proved to be the most popular choice for both children and adults.

A piano accordion teachers meeting was held in October, where the N.A.O. syllabus was distributed and forthcoming examinations discussed.

Head study teacher of the piano accordion, Mr. Victor Mestichelli has been very busy since October preparing for A.B.C. programmes which coincided with the Empire Games.

Mr. Mestichelli wishes to commend the following students on their progress throughout the year: Len Off, Beverly Spear, Monica Bittorf, Ziven and Milan Vasic, Nick Manfredini, Gary and Mrs. Lucev, Arnold Wells, Gary Daniels, Desmond Fairclogh, Christine Strutters, Karen Davis, Philip Woods, Douglas and Lynley Cole, and Alice Ostrowski.

Mr. Len Wilson, who is head study teacher of the piano accordion at the College's Studio Annexe in Barrack Street, has recently included several chord organ students in his normal accordion classes and is pleased to report that all are making excellent progress. Among students who are commended for their progress are: Arie Rensen (who is the proud owner of a new Americana Excelsior 914 piano accordion) Lynette Wall, Trevor Morrison, Rodney Yiynovich, Robert Wooding, Ian Penny, Wayne Lemish, Mrs. Louise Alton, John Clark, Jan Ryan, Val Love, Anna Kristancic, Maria Burmas, Robert Baynes, Lucy Olszewski, Christine Augustyn and Lyn Meridith.

Mr. R. Bensch who was appointed senior piano accordion teacher at the College's Fremantle branch which opened in July, reports that all students are making excellent progress. The opening of this branch has caused much musical interest in the district and Mr. Bensch advises that enrolments are steadily increasing.

Miss Lucy Antulov congratulates the following students on their TV debuts: Sandra Sorenson, Alan Noack and Graeme Thompson. Miss Antulov also commends the above mentioned students on their progress along with the following: Alan and Colin Grigo, John Kine, Agnus Hogan, Helen Manifis, Ray Currell, Verena Spange, Margaret Zwagerman, Graham Foppoli, Helen Simpson, Patrick Coffey and Geoffry Bonds.

Tom Dagleish made his TV debut last month with TVW7, playing "Hungarian Rhapsody No. 2" by F. Lizst, and "Whispering Hope". This was a polished and remarkable performance as Tom is only 8 years old. Mr. Larry Iskra who is Tom's teacher, commends him on his progress and fine performance. Other students who have done well are Graeme Cohen, Graham Hood, John Farrugia, Fleming Larsen, Robert

Perth College of Music Principal, J. H. Atkinson, hands over an accordion to T.A.A. Cargo Supervisor, J. Brown, for despatch to a New Guinea Mission.

The voices of native lepers on a remote colony in New Guinea will soon be led in song by tunes from a new piano accordion. A woman mission worker, Miss Ione Markey, wrote to the Perth Sunday Times after reading an advertisement by the Perth College of Music and said that she was interested in obtaining advice on obtaining a piano accordion for her native patients.

Newspaper editor, Mr. Murray James, discovered a former Adelaide friend of his, Mr. Harry J. Green, was in Perth at the time, and told him about the request. The Perth College of Music not only answered the request but sent an accordion plus a correspondence course of lessons to New Guinea. T.A.A. air freighted it without charge.

Manley, George Ostrowski, Anthony Overheu, Kevin Swann, Shirley Temple and Joseph Zappia.

Peter Piccini joined members of the West Australian Symphony Orchestra in a concert tour arranged by the A.B.C. in conjunction with MacRobertson Miller Airlines. The group, known as the A.B.C. "Southern Serenaders" had made one previous tour through the North of this vast territory.

Members are Verdon Williams (narrator and arranger), Shirley Flesfadar (soprano), Jack Harrison (Clarinet and harmonica), Graham Wood (violin), Laszlo Vidak (violin and viola), and Brian Meddemmen (cello).

Peter Piccini was soloist on the accordion and played request numbers in Carnarvon, Port Hedland, Broome, Derby, Wyndham, Kununurra, Wittenoom and also in Darwin.

In Darwin about 4,000 people gave the group a wonderful reception when they played at the Darwin Oval, and Darwin's Town Clerk stated that it was the largest audience he had seen in Darwin at such a presentation. Some of the concerts were shown on TV in Sydney.

Union business caused Harry Bluck to make a hurried tour of the capital cities and it was a pleasure to see him in Sydney. Radio and TV work takes a good deal of Harry's time in Perth but he has now branched out in the music publishing business in conjunction with two other Perth musicians.

The company known as "Parade Music Publishing Company" makes its debut with the release of a 45 record on "Parade" label with two numbers, both with a West Australian flavour: "Lights of Perth", and "Doubtful Island Bay". Both are compositions of Perth musicians and are recorded with an 18-piece orchestra with chorus and soloists, and sheet copy will be on sale by the time you read this.

Harry names Ross Bolleter as the up and coming accordion star of the West. Ross steeps himself in books and anything written about music, whenever the opportunity presents itself, has now practiced up a complete Bach program on the accordion with Italian Concerto, Toccata and Fugue in d-minor etc., and intends to concentrate on works for accordion with symphony orchestra. Joe Natta is another promising player. He is a keen disciple of Anzaghi and has just filed and polished his performance of the difficult "Spanish Mosaic".

Goldfields stalwart Al Taskunas has been in hospital in Perth, but we hear the worst is over and that he is well on the way to recovery. Our best wishes for speedy and complete recovery!

Frank Morelli, Sydney, with some of his pupils.

N.S.W.

Frank Morelli, back in Sydney from an eight weeks tour through Italy, tells of the Italian International Review Show in which he was feature accordionist. The show is a TV show from Rome. Backed by a large orchestra, Frank played for 15 minutes, preceded by a TV interview of also 15 minutes. Whilst Frank is enthusiastic about the musicians at the TV station he says, with regret, that only rarely do you hear accordion played at Italian places of entertainment. He heard the old Master Kramer in two TV shows where Kramer and his accordion-duet partner Pulman played some very beautiful arrangements. Kramer appears mostly as leader of a large orchestra and plays his accordion in between orchestral numbers. The few accordionists Frank heard in eating places and clubs were mostly Americans who play jazz. Frank spent the last four weeks of his stay in travelling to Pisa, Milan, Venice and Florence.

A very brief visit to Sydney and Melbourne by Tony Lavolli, gave him just enough time to call at the editorial sanctum for a chat about his previous, equally short visit. Tony was flown out to accompany Helen Shapiro, but his stage routine is a complete one-man show in itself. He has played in a submarine off Boston, in the Presidential Palace in Manilla/Phillipines, and in a great many places when he accompanied the Harlem Globetrotters Basketball Team. Tony himself was four times all-American basketball star at Yale University before making accordion playing his full-time occupation.

Preparations are now being made in Wollongong for the 1963 Eisteddfod to be held in the first half of the coming year. There

will be 10 sections for accordion solo, duet and quartet.

Rudi Goldbach now plays nightly at the "El Cappucino" in Cleveland Street after several years in the same eatery in Randwick.

Studio Weiss presented an excellent concert on the 17th November at St. Phillip Church Hall in which exceedingly difficult pieces were performed by the orchestra and soloists. Outstanding and without doubt in world class was Maurice Sasso with his performance of Wurthner's arrangement of "La Campanella". The arrangement was a testpiece in the CIA World Championships some time ago. Its technical difficulties are frightening and its musical content is equally difficult to manage on the accordion. Maurice played the piece with ease and complete mastery and fulfilled the promise foretold about a year ago at several contests.

"The Marriage of Figaro" was played beautifully by Barry Thompson and Arthur Goodman-Jones, two very advanced players whose performance was marred only by the noises of motor traffic from the adjoining street. Barry also played the Liszt "Hungarian Rhapsody No. 2" and Maurice was soloist with the Studio Weiss orchestra in the three-movement "Concertino in G" by Mahr, a work far too seldom heard. This interesting and, for player and listener alike, very satisfying work is written for a solo accordion with orchestra accompaniment, and its performance left nothing to be desired.

Otto's Hohner Accordion Quintet, complete with bass accordion, was heard in four items. Anita Beuthien and Dieter Mylius played a lovely duet "Young Herdsman" and both youngsters will go a long way in music. They are born musicians, with every phrase just as it should be played.

The second half of the programme brought both the junior and the senior orchestras on stage, where the juniors were under the baton of Mrs. Blanda Weiss. Carol Stevenson played Frosini's "Carnival of Venice" with the aplomb and assurance of a much older player, and she, too, has the makings of a future master on the instrument. The orchestra will play in "Carols by Candlelight", Hyde Park, Sydney on 16th December, and the Hohner Accordion Quintet will broadcast on the 30th December from radio 2CH, Lyceum Theatre.

Maurice Sasso, Sydney.

Enso Toppano and Peggy Mortimer are heard in a National radio show from 2GB under the title "Let's Make Music". It is being broadcast every Thursday evening at 7.30 from 72 radio stations. The radio show is, in fact, an educational programme, recorded with 40 students from the Sydney Conservatorium who ask questions on musical form, on history, on artists and their styles, in short on anything of interest to them in their studies. Questions are answered by Peggy and Enso, and examples played on the piano, on accordion, violin, and guitar. You hear questions on styles of pianists for instance, which gives Enso the opportunity of playing a short piece in the style of Tatum, Shearing, Ellington, but also of Backhaus and Arrau. Or on the organisation of themes in a fugue and then you hear a fugue on "Twinkle Twinkle Little Star" and similar material. The show has proved so popular and entertaining, that 78 shows have already been recorded and both Peggy and Enso are at the recording studios every day to tape some more. Listen to it, you will enjoy it and also learn something.

———:o:———

F.I.H. INTERNATIONAL HARMONICA CHAMPIONSHIP ON TAPE

This world championship has been reported in previous copies of this magazine. We hear from the organisers that the response all over the world was remarkable.

National Harmonica organisations in Germany, France, Finland, Spain, Switzerland, Argentina, Belgium, Chile, England, Greece, Holland. Italy and Portugal forwarded a large number of tapes, and several tapes were also sent in from Australia, Morocco, Uruguay and Mexico. Tapes came from school children, a pensioner of 71 years, from trios and large orchestras.

Entries already received, cover music from folk songs right up to "Rhapsody in Blue" and numerous

players submitted original compositions for Mouthorgan. Others played works by H. Herrmann, H. Lueders and R. Wurthner.

The adjudicators are hard at work and we look forward to publishing the result of this very interesting competition early next year.

HARMONICA NEWS

The Horrie Dargie Quintet, all five of them, are pretty fully occupied with their D.Y.T. Pty. Ltd., a company which produces the "Daly at Night" TV show currently running three nights per week on Channel HSV7 in Victoria. The show has, by now, established high TV rating and is also seen in TV screens in other States. For Sydney viewers who have not had the opportunity of seeing the hour show on Sydney TV as yet, "Daly at Night" has four quarter-hour interviews per evening, introducing interesting personalities of this country and of overseas to the viewers.

Jonathan Daly of Delo and Daly Fame and Horrie engage the "victim" in conversation and usually there are two musical numbers in between. The members of the quintet have their individual departmental jobs in the production. Joe Hudson is in charge of outside booking of talents; Vern Moore handles the jingles and promotional material; Doc. Bertram is administration manager; Horrie is production manager; and Reg Cantwell plays his usual beautiful piano. The show has been very successful and looks like becoming a national favourite.

The Horrie Dargie Quintet remains a playing unit and has been doing the same things in recent months as usual, except for a trip to Woomera, South Australia for four concerts which they found a most intriguing experience. They were shown the "Blue Streak" launching pad, the satellite tracking station where "Telstar" is being tracked as well as the new American satellite launched early in November. They were also taken to the radio telescope which is at present following the Venus probe. Group Captain Cooper, the administrator of the Woomera project, is a former professional trumpet player and Horrie accepts this as proof that musicians do have a future.

The quintet then appeared on a special television show in Adelaide from ADS7 in celebration of the 3rd anniversary of the opening of that TV station.

The Horrie Dargie Quintet

The Lyonel Easton Trio appeared in the American-produced television show "Star Time" on Channel 7 in Sydney on November 3. Lyonel has recorded four tracks for a well-known brand of cigarette-commercial TV film, and made recordings with the Deltones.

Harmonicas are popping up everywhere! Film themes, radio, TV, and on increasing "pop" backings. Favourite programmes "The Navy Lark" and "Dixon" feature Tommy Reilly who also was specially chosen by Dimitri Tiomkin to record the theme music for "The Sundowners". Larry Adler ing for "The Helions". Bill McGuffie's score for "During One Night" was recorded by newcomer Harry Pitch. He has also been heard twisting on the B.B.C.'s "Teenager's Turn"!

On record, the harmonica has been used in the backings for Petula Clark's "Sailor", Freddie Cannon's "For Me and My Girl", Pat Boone's "Johnny Will", Eden composed and recorded the back- Kane's "A New Kind of Lovin'" and now Bruce Channel's "Hey Baby".

"Go, Man Go's" dynamic David Ede has recorded an LP "Razzamatazz and All that Jazz". Featured group "The Viscounts" (ex Morton Fraser boys) sing, and on the last track contribute some very fine harmonica! Cliff Richard also uses the harmonica on "Evergreen Tree" and his album "Me and My Shadows". The player is an unidentified friend of Cliff's.

When "Etude Fantasy" by Professor A. Nieman was test piece at the last British Accordion Championships, Virtuose Section, an irate listener wrote a letter to the editor of the London "Accordion Times". It needled James T. Sexton into writing a reply to the same editor, with whose permission we reprint both hereunder.

Dear Sir.—The letter from Mr. H. Taylor of Doncaster in the July "Accordion Times" cannot go unanswered. The paragraph upon which I feel compelled to comment is:

> "Which brings me to my main point, that of originality. The worst piece of this type I have heard on the accordion was "Etude Fantasie" specially written for our Virtuoso Championship. The discordant nature of this piece hurt me physically—yes, after three performances by the contestants, my ears were actually aching . . . If we lean towards that type of music in the future I am sure we shall put ourselves right out of the picture."

This is a perfect summing up of all that is decadent in what I can only call "the accordion mentality" and until this attitude is displaced by a more enlightened one, there is, in my opinion, no hope of the accordion taking its place amongst other instruments as a medium for serious musical use.

We all want the stature of the accordion raised, yet the fact that it can only raise its stature as its literature grows is so blantantly obvious to me that I must admit to becoming a triflle annoyed with people who cannot see it. To whom, then, must we turn if we want our literature to grow?

Not the players, for they are interpretive artists, not creative, and so far the accordion world has produced no Bach or Liszt who combines creative genius with instrumental mastery.

Not to the arrangers, however clever. How can the accordion stand on its own feet if it tries to support itself on the music of other instruments? This is the prerogative of the parasite. I am not so violently anti-arrangement as I was, but the danger of overemphasising the transcription is still a very real one to me.

We must obviously turn to the composers, and if they are sufficiently interested to provide works we must take them as they come, written in the musical language of today. If this language sounds foreign to the ears of the accordionist, that is not the fault of the composer, but of the accordionist himself.

Would you commission a poem from a modern poet and expect it to sound like Chaucer or Shelley?

If something is worth expressing it must be expressed in the language of its moment. A Roman poet, however great, could not describe a modern football match, or an aircraft factory in Latin. The language itself would prove inadequate. Throughout the history of music, composers have been censured for their use of an up-to-the-minute language, and the greater the composer, the more things he has to say, the more "new words" he must have to say them. Consequently, the further he has to develop his language—the more "modern" he becomes to his audiences (and critics). Read contemporary criticsm of Mozart, Beethoven, Chopin, Wagner, Debussy, Bartok and Schoenberg to name but a few, and you will see the truth in my words.

That Alfred Nieman's "Etude Fantasie" should be criticised is therefore to be expected, but to say that we will "put ourselves out of the picture" by leaning towards this sort of music, is sheer philistinism. The fault is, as I have said before, with the accordionists themselves.

It is my opinion that the average accordionist is too narrow-minded, too soaked up in his own instrument and its often petty doings, to do anything musically worthwhile. I urge accordionists to listen to more music, to learn something about other instruments generally to buck their ideas up and see themselves as other musicians see them. Then, with a true sense of perspective regarding the accordion's place in music, progress could be made.

Progress has been made. In America, Paul Creston and Virgil Thompson have written original works, in England Alfred Nieman and Graham Whettam. Roberto Gerhard uses the accordion in his second symphony and two chamber works, Elizabeth Lutyens and Lennox Berkley write for it in their scores. (If these names mean nothing to accordionists in general, doesn't that again show their ignorance, their "only-one-in-stepness"?

And yet as soon as these original works of artistic merit arrive, instead of greeting them with open arms, what happens? Some members of our accordion fraternity revile them and look upon them as harmful influences.

"Let us run back to the good old tonic and dominant of ninety percent of existing accordion music," they say. Let us have the streams of trivial, undeveloped, often badly constructed tunes that blazen themselves forth as accordion concerti and rhapsodies. Let us like only what we know and can understand with our limited intelligence, patting each other on the back and telling each other how good we are. Let us keep out the "winds of change", and be like the ostrich, burying our heads in the sand and letting the world go past. (Only don't, please, cry when you get kicked on your tender, protruding spot or feel the draft

from some particularly virile wind).

Learn, accordionists, do!! Learn to know something of mainstream music and harmonic development in the last hundred years, then Alfred Nieman and people like him will be understood, and seen as saviours of our movement, not as unwelcome intruders with big ideas!

Finally, I would like to quote a lovely old Indian proverb, that, (ironically enough) Professor Nieman taught me himself. "When the elephant goes to market, the dogs yap at his heels".

Yours faithfully,

JAMES T. SEXTON,
Mitcham.

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